

Term Information

Effective Term Spring 2024
Previous Value Autumn 2022

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

The Department of African American and African Studies would like to add the Race, Ethnicity, and Gender Diversity Foundation to AFAMAST 2285: Afropop: Popular Music and Culture in Contemporary Africa. The Department has revised the syllabus and addressed all contingencies in this revision (12.5.23).

What is the rationale for the proposed change(s)?

The Department believes AFAMAST 2285 aligns with the REGD Foundation based on how it is designed and taught.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

There are no programmatic implications.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	African American & African Std
Fiscal Unit/Academic Org	African-Amer & African Studies - D0502
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2285
Course Title	Afropop: Popular Music and Culture in Contemporary Africa
Transcript Abbreviation	Afropop
Course Description	This course focuses on the rich variety, aesthetic beauty, and political significance of popular music in modern African cities. By closely attending to the genres, forms, styles, and social life of African popular music, students will encounter the dynamic soundscape of popular culture in Africa today.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	05.0201
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Culture and Ideas; Global Studies (International Issues successors); Historical and Cultural Studies; Race, Ethnicity and Gender Diversity

Previous Value

General Education course:

Culture and Ideas; Global Studies (International Issues successors); Historical and Cultural Studies

Course Details

Course goals or learning objectives/outcomes

- Using popular music as a means of examining and exploring social life in modern African cities, this course addresses significant cultural phenomena and ideas in modern-day Africa.
- This course promotes a global conception of urban African social life, using the social practice of popular music to foster a pluralistic understanding of contemporary African institutions, societies, and cultures.
- Students will learn to identify musical sounds and structures and differentiate between audition and discussion of recorded examples.

COURSE CHANGE REQUEST
2285 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
12/06/2023

Content Topic List

- Popular music of: Ghana
 - Popular music of: Sierra Leone
 - Popular music of: Nigeria
 - Popular music of: Mali and Guinea
 - Popular music of: Congo/Zaire
 - Popular music of: Angola
 - Popular music of: South Africa
 - Popular music of: Zimbabwe
 - Popular music of: Tanzania and Kenya
 - Popular music of: Somalia
 - Popular music of: Egypt
 - Popular music of: Algeria
 - Popular music of: Afro-America
 - Popular music of: Afro-Europe
- No

Sought Concurrence
Previous Value

Attachments

- AAAS2285_Afropop_Syllabus.pdf: Syllabus
(Syllabus. Owner: Beckham, Jerrell)
- ge-foundations-submission (Afropop).pdf: GE Theme Form
(Other Supporting Documentation. Owner: Beckham, Jerrell)
- AAAS2285_Afropop_Syllabus_Revised_5Dec2023.pdf: Syllabus Revised 12.05.23
(Syllabus. Owner: Beckham, Jerrell)

Comments

- The Department has revised the syllabus and addressed all contingencies in this revision (12.5.23). *(by Beckham, Jerrell on 12/06/2023 01:26 PM)*
- See feedback email sent to department 11-22-2023 RLS *(by Steele, Rachel Lea on 11/22/2023 10:55 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beckham, Jerrell	10/31/2023 04:19 PM	Submitted for Approval
Approved	Skinner, Ryan Thomas	11/01/2023 09:21 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/02/2023 10:56 AM	College Approval
Revision Requested	Steele, Rachel Lea	11/22/2023 10:55 AM	ASCCAO Approval
Submitted	Beckham, Jerrell	12/06/2023 01:26 PM	Submitted for Approval
Approved	Skinner, Ryan Thomas	12/06/2023 01:32 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	12/06/2023 08:19 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	12/06/2023 08:19 PM	ASCCAO Approval

COURSE CHANGE REQUEST
2285 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
12/06/2023

The Ohio State University
Department of African American and African Studies

Afropop: Popular Music and Culture in Contemporary Africa

AFAMAST 2285 (3 Credit Hours)

**GEN Categories (Foundations):
Cultural Studies; Race, Ethnicity, and Gender Diversity**

**GEL (Legacy) Categories:
Cultures and Ideas; Diversity: Global Studies**

Date/Time: TBD
Location: TBD
Instructor: Ryan Skinner
Office: 486P University Hall
Email: skinner.176@osu.edu
Phone: (614) 292-9441
Office Hours: TBD

COURSE DESCRIPTION

This course focuses on the rich variety, aesthetic beauty, and political significance of popular music in modern African cities, as well as contemporary urban locations within the African diaspora in Europe and North America. By closely attending to the genres, forms, styles, and social life of African and Afro-diasporic popular music, students will encounter the dynamic soundscapes of popular culture in Africa and its diaspora today. In these social and cultural contexts, students will further explore the intersectionality of race, gender, sexuality, class, ethnicity, and religion, in various constellations, by examining how these complex dynamics manifest within the vibrant and diverse landscape of modern African and Afro-diasporic communities through the lens of popular music.

By calling this culture “popular,” this class takes seriously the youth-driven social and aesthetic trends cultivated in cities within contexts of labor, politics, leisure, ritual, and consumer capitalism. These social contexts and cultural expressions necessarily encompass, as they incorporate a variety of subject positions, at the intersection of race, ethnicity, gender, sexuality, religious identity, class, and more. The “urbanity” of this popular culture will take us to a variety of urban contexts—from mining towns to cosmopolitan city centers, from nightclub performances to state-sponsored cultural festivals, and from street-side ceremonies to cyber cafés—in cities across the continent—from Algiers to Johannesburg, and from Dakar to Dar es Salaam; but also

from urban Africa to places like Stockholm Sweden, where a vibrant Afro-Swedish music culture has taken root in diaspora. Listening closely to the extraordinary sounds of these popular, urban, intersectional, African, and Afro-diasporic musical practices will allow students to better understand and appreciate one of the world’s most prodigious cultural resources: the modern and global music of urban Africa, or “Afropop.”

Musical genres this class may consider include Ghanaian highlife, North African raï, South African township music, East African taarab, Congolese rumba, Nigerian jùjú, West African praise music, and protest songs in Zimbabwe and Egypt, as well as diasporic fusions and innovations in Belgium, Sweden, and New York, among others. Over the course of the semester, as we listen to these sounds, study their social contexts and intersectional character, students will discover and consider both cultural commonalities and stylistic differences that make African popular music—on the continent and in the world—a coherent and dynamic topic of study.

GENERAL EDUCATION (GEN) CATEGORIES

Cultural Studies; Race, Ethnicity, and Gender Diversity

NOTE: Students may use this course to fulfill *either* the GEN Foundation: Cultural Studies requirement *or* the GEN Foundation: Race, Ethnicity, and Gender Diversity requirement.

GE: CULTURAL STUDIES (FOUNDATION)

GOAL 2: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

- **Expected Learning Outcome 2.1:** Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas, or expression.
- **Expected Learning Outcome 2.2:** Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies.
- **Expected Learning Outcome 2.3:** Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events, or ideas that influence human perceptions, beliefs, and behaviors.
- **Expected Learning Outcome 2.4:** Successful students are able to evaluate social and ethical implications in cultural studies.

This course fulfills this goal and expected learning outcomes by immersing students in the social history and cultural expressions of African popular music, encouraging critical analysis, and fostering an appreciation for the diverse and dynamic cultural phenomena within modern African cities. Students analyze and interpret sources related to African

popular music's historical and social contexts, as well as various musical genres and cultural phenomena, to evaluate the social and ethical implications of popular in the context of urban Africa and its diaspora.

GE: RACE, ETHNICITY, AND GENDER DIVERSITY (FOUNDATION)

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

- **Expected Learning Outcome 1.1:** Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
- **Expected Learning Outcome 1.2:** Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
- **Expected Learning Outcome 1.3:** Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
- **Expected Learning Outcome 1.4:** Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

- **Expected Learning Outcome 2.1:** Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.
- **Expected Learning Outcome 2.2:** Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
- **Expected Learning Outcome 2.3:** Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

This course fulfills these goals and expected learning outcomes by immersing students in the exploration of popular music in modern African cities, allowing them to critically engage with the complex issues of race, ethnicity, religion, gender, class, and sexuality within the context of African urban culture. Through the study of various musical genres and social contexts, students learn to describe, interpret, and evaluate the social positions and representations of these categories. They also understand how various and intersecting modes of identification continue to function within complex systems of power, influencing individual experiences and broader societal issues. Moreover, this

course promotes critical self-reflection and the recognition of how perceptions of difference shape attitudes and behaviors, enabling students to better appreciate the lived experiences of others within this rich and diverse cultural landscape.

LEGACY GE (GEL) GOALS AND EXPECTED LEARNING OUTCOMES

1. Cultures and Ideas

Goals: Students evaluate significant cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

Expected Learning Outcomes:

1. Students analyze and interpret major forms of human thought, culture, and expression.
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

In this class: Using popular music as a means of examining and exploring social life in modern African cities, this course addresses significant cultural phenomena and ideas in modern-day Africa, which students will learn to understand, evaluate, and interpret through regular and thoughtful reading, listening, and discussion.

2. Diversity: Global Studies

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes: Global Studies

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

In this class: This course promotes a global conception of urban African social life, using the social practice of popular music to foster a pluralistic understanding of contemporary African institutions, societies, and cultures.

COURSE EXPECTATIONS AND OBJECTIVES

Taking the cities of the African continent and its modern diasporas as geographical points of reference, we work from the premise that African popular music encompasses a wide variety of complex musical forms and styles.

1. Students will learn to identify musical sounds and structures and differentiate between genres through **in-depth listening/viewing and discussion of musical examples**. To this end, we will spend a fair amount of class time devoted to developing and applying critical listening and viewing skills. (Note: While we will discuss aspects of musical structure and composition, **no prior study of music is required for this course**.) Questions you will hear me ask repeatedly are: “*What do you hear?*” “*What do you see?*” And, “*What does it mean?*”
2. Outside of class, students will complement their listening and viewing with **selected readings from scholarly sources** (articles and book chapters), as well as related programs from the nationally syndicated public radio program, *Afropop Worldwide* (<http://www.afropop.org/>). The content of these readings and programs will be taken up in class discussions (both in class and via Carmen discussion boards) as we develop an understanding of the socio-cultural and historical contexts to which the musics we study belong.
3. **Engaged discussions**, whether during class sessions or on discussion boards) are critical to the expected learning outcomes of this course. To support these outcomes, students will be asked to prepare comments and questions prior to the Monday class session each week, which we will use to generate dialogue (and sometimes debate). Comments/questions will be posted to the relevant Canvas discussion board each week. (Discussion board assignments will be labeled “Week 2,” “Week 3,” for clarity.) To foster dialogue, students must also respond to or engage with *at least two* discussion board posts from their classmates each week.
4. Students will also be asked to **closely read and present** the content and arguments of at least one of the academic texts we read during the semester. Reading presentations will take place during the class sessions.
5. **Larger assignments** (due at the midterm and end of semester) have been developed to further support the course’s learning goals and outcomes, and allow for a range of skill sets (both academic and creative) to facilitate understanding—*and enjoyment!*—of course content.

These assignments are outlined and described in greater detail in the next section.

ASSIGNMENTS

Work in this course will include regular reading, focused listening and viewing, and robust discussion (during Zoom class sessions and on the Canvas discussion boards). In addition to the week-to-week coursework (quizzes, comments/questions, and reading

presentations), students will be asked to write a midterm review essay, and prepare a final project (for which there are four options; see below) that they will present to the class at the end of the semester.

Reading & Discussion Posts/Comments: All weekly reading assignments should be completed before the Monday class session each week. On Sunday—*no later than 11:59pm*—students will submit a **comment and/or question** to the appropriate weekly Canvas discussion board, informed by the week’s reading and listening assignments, and focused on the relevant GE topics (see course calendar below). One comment or question is required, though students are encouraged to submit more than one of each! Students must also respond to or engage with their peers’ posts *at least twice* each week. Comments to discussion posts are due *no later than 11:45am on Monday* (or one hour before class time).

Note: Both the initial posts and responses/engagements are graded.

Weekly Quizzes: To further promote preparation and participation, students will take a **short online quiz** (via Canvas), available between the Monday and Wednesday sessions, surveying their knowledge of the weekly reading assignments, the assigned Afropop radio program, and in-class discussions, which will be published to the weekly Canvas class module the week prior, no later than Friday at 11:59pm. Quizzes will emphasize GE topics and themes (cultural studies and social diversity) salient to the week’s course material. Students will take a total of ten quizzes during the semester. Each quiz will have five questions and be worth five points. (50 points = 10% of the overall grade.) Students will have 15 minutes (no longer) to take the quiz, and the quiz must be taken in one sitting—so plan accordingly.

Note: There are no make-ups if you miss a quiz during the allotted two-day period.

Article Worksheet and Presentation: We will discuss two academic texts each week, which will provide important context, detail, and perspective on the various African music cultures under consideration. Every student will be asked to present the structure, content, and ideas of *one* of these articles to the class. Presentations will be given in groups of two and should not exceed 20 minutes. The day prior to their presentation (Sunday or Tuesday), students will be asked to complete and submit a “reading academic articles” worksheet (available on the Carmen Canvas course page), which walks you through how academic texts structure, present, and situate their research. Students are encouraged to use this worksheet to structure and guide their article presentation in class.

Note: Worksheets are only due on the weeks when you present an article to the class. Everyone must complete a worksheet, even if they are presenting with a partner.

Listening/Viewing: Each week, we will carefully study several (5-6) pieces of music. These are listed on the Carmen Canvas module for each week. Please [come to class on] Monday having listened to (and, in the case of music videos, viewed) these selections *at least* once. We will also listen to an episode from the *Afropop Worldwide* “Hip Deep” archive before Monday’s class. Treat these episodes as essential “readings,” as they provide important contextual and sonic information for the music cultures we will encounter. *Afropop* episodes will also reinforce our weekly listening practices, as they include many musical examples and references for further listening.

Note: Content from the *Afropop* programs will appear on the weekly quizzes.

Midterm Essay: At the midterm, students will submit a 1000-word (approximately 4 double-spaced pages, *Times New Roman*, 12 pt. font) album review essay. Examples of such writing can be found on the *Afropop* website (<http://afropop.org/articles/reviews>). Students may choose an album that reflects one of the music cultures or artists we have studied in class, or an African artist not included on the syllabus. Essays must substantively engage with elements and expressions of social position, culture, and identity relevant to the chosen album, artist, and genre of expression. A few weeks prior to the due date (Week 5), I will ask students to briefly explain 1) which album they will review, 2) why they have chosen this album, and 3) how it relates to themes of cultural expression, social position, and intersectional identity explored in the class.

Note: Midterm review essays are due at the end of Week 8, on Friday 16 October

Final Project: There are three options for the final project:

1. **Artist Biography:** Students will research and prepare an in-depth report on a significant African popular musician (past or present). The essay should be approximately 6 pages in length (or roughly 1500 words). Essays should include the following details: 1) the social, cultural, and/or familial background of the artist. (Where do they come from? What did their path to musicianship look like? How do their socio-cultural roots pertain to their artistic practice?); 2) significant milestones in their professional career (including, for example, major concert events, recordings, controversies, achievements, etc.); 3) a discussion of the musical genres, forms, and styles they practice (What characterizes and distinguishes their particular *sound* as an artist?); 3) a reflection on the relevant intersections of their social and cultural identity (which may include race, ethnicity, gender, class, religion, and/or sexuality); and 4) a reflection on their impact as an artist (musically, socially, politically, etc.) in their country/society of origin, Africa, and the world. A good biographical report is one that incorporates these four elements in a composition that is cogent and concise.
2. **Musical recording, with liner notes:** Students will arrange/compose and record an “Afropop” track, inspired by one of the genres we have encountered in class. Recordings should be no less than 2 minutes in length, but no more than 5

minutes. The recordings can be audio-only, or audio-visual. (If you want to make a music video, all the better!) Accompanying the recording, students will submit a 500-word liner note to accompany the track. The liner note will include information about 1) the musical genre, 2) the socio-cultural context to which the music belongs (in Africa and/or its Diaspora), 3) the intersectional modes of identity that the genre and track evokes; 4) the distinctive musical features of the piece (form, style, instrumentation, etc.).

3. **Podcast:** Students will produce and record their own *Afropop* radio program! Programs should present an African music culture or genre *not* addressed in this class. They should include at least three musical examples (recordings), accompanied by spoken framing narratives that address and elucidate 1) the kind(s) of music presented in the program, 2) the socio-cultural, geographic, and historical context(s) of this music, 3) a reflection on the relevant intersections of social identity in the music culture (which may include race, ethnicity, gender, class, religion, and/or sexuality); 4) commentary on particular artists and their status and identity in contemporary Africa, and 5) recommendations for further listening. Podcasts should be submitted as edited audio-recordings. These will be between 30-40 minutes in length—no more, no less.

Students will present their final project to the class at the end of the semester, during Weeks 14 and 15. **Presentations should not exceed 4 minutes**, to allow for a few (2-3) minutes of questions and discussion afterwards; as such, students will only have time to present one or two aspects of their final projects—not the whole thing! For the presentation, students are allowed to show one slide (an image, short audio or video link, or text, which I will share via the screen sharing function on Zoom), which they may use as a “talking point.” Students who write an artist biography might include a portrait of the artist alongside a notable quote or list biographical facts. Students who make a musical recording might have an image from the recording session, or an audio sample from one of the tracks. Students who produce a podcast might share an excerpt from their program, or an image or audio-visual excerpt from the music culture you discuss. Final project slides are due Week 13.

Note: Final project abstracts are due on Friday, 6 November; final projects are due on Monday, 7 December.

EVALUATION

The final grade will be figured in the following manner:

Attendance	10%
Class preparation (weekly quizzes x 10)	10%
Class participation (weekly comments/questions/responses x 10)	10%
Article worksheet (completed individually)	10%
Article presentation (completed with a partner)	10%
Midterm Review Abstract & Essay	20%

Final Abstract & Project (essay, recording, or podcast)	20%
Final Project Slide & Presentation	10%

GRADING SCALE

- 93 - 100 (A)
- 90 - 92.9 (A-)
- 87 - 89.9 (B+)
- 83 - 86.9 (B)
- 80 - 82.9 (B-)
- 77 - 79.9 (C+)
- 73 - 76.9 (C)
- 70 - 72.9 (C-)
- 67 - 69.9 (D+)
- 60 - 66.9 (D)
- Below 60 (E)

ATTENDANCE POLICY

Attendance is required and expected. I will register attendance on Carmen Canvas at the beginning of class and note late arrivals. All absences or late arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Absences and lateness will be assessed on a percentage basis. Thus, three unexcused absences will amount to a 10% reduction in your attendance grade. An unexcused late arrival will count as 80% of attendance on a given day.

ACCESSING READING, LISTENING, AND VIEWING ASSIGNMENTS

All readings for this class are accessible via online databases available through the OSU library system. To facilitate access, links to digital copies of book chapters, encyclopedia entries, and articles will be posted to the Carmen/Canvas course page as downloadable PDF documents. All listening examples are freely and publicly available online. Links to listening examples are provided in the syllabus and will be posted to the Carmen Canvas course page. Films and documentaries are also available via the OSU library and public social media site (like YouTube). Links to these will also be posted on Carmen Canvas.

UNIVERSITY POLICIES:

LAND ACKNOWLEDGEMENT

The Ohio State University would not exist without the land that we have used to meet for over 150 years. Though we are meeting virtually for this course, the University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the University resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830.

We want to honor the resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land.

DIVERSITY

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

CLASS GRIEVANCES

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-7-23.

DISABILITY SERVICES

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student

Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes site](#) for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

RELIGIOUS ACCOMMODATIONS

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

MENTAL HEALTH

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Sexual Misconduct/Relationship Violence (TITLE IX)

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

COURSE SCHEDULE

Note: Each week in the course calendar includes a list of **readings, listening/viewing** examples, and **topics** relevant to the course objectives and general education curriculum (cultural studies and race, ethnicity, and gender diversity, in particular).

Week One: Course Introduction

Listening/Viewing:

- [Sidiki Diabaté, “Djeliya”](#)

Reading:

- Skinner, Ryan. 2015. “An Afropolitan Muse.” *Research in African Literatures*

Topics: Music and ethnic (Mande) identity; gender (masculinity and generic expression in Mande society); socio-economic position (caste and class); religion (Islam); nationalism (citizenship and civil war)

Note: Dr. Skinner will lead the discussion this week, to model “best practices” for our critical listening/viewing, presentations, and discussion in the coming weeks

Week Two: Ghana

Hip Deep: [21st Century Accra from Gospel to Hiplife](#)

Listening/Viewing:

- [Reggie Rockstone, ft. Sarkodie, “11:11”](#)
- [Fokn Bois, ft. Medikal, “Wo Nim Mi”](#)
- [Mensahighlife, “Ka Ke Nakai”](#)
- [Daughters of Glorious Jesus, “Wonnim a Ennye Yie”](#)

Reading:

- Osumare, Halifu. 2013 “Becoming a ‘Society of the Spectacle’: Ghanaian Hiplife Music and Corporate Recolonization.” *Popular Music and Society*
- Shipley, Jesse Weaver. 2017. “Parody after Identity: Digital music and the politics of uncertainty in West Africa.” *American Ethnologist*

Topics: Music and media; economy (global capitalism, urban entrepreneurialism and class position); language (lyrical expression); gender (and genre); pan-African expression (global hip hop culture and gospel)

Week Three: Sierra Leone

Hip Deep: [Proving the Bubu Myth: Janka Nabay, War and Witchcraft in Sierra Leone](#)

Listening/Viewing:

- [Janka Nabay & the Bubu Gang, “Eh Mane Ah”](#)
- [Janka Nabay & the Bubu Gang, “Somebody”](#)
- [Arkman, “Vanity”](#)
- [Sierra Leone’s Refugee Allstars: NPR Tiny Desk Concert](#)

Reading:

- Shepler, Susan. 2010. “Youth Music and Politics in Post-War Sierra Leone.” *Journal of Modern African Studies*
- Stasik, Michael. 2016. “Real love versus real life: youth, music and utopia in Freetown, Sierra Leone. *Africa*

Topics: Music and violence, displacement, and diaspora (in the context of a protracted internecine conflict); global culture (“World Music”); youth culture, sexuality, and community (through the lens of “love songs”)

Week Four: Northern Nigeria

Hip Deep: [Hip Deep in Northern Nigeria](#)

Listening/Viewing:

- [Adam A Zango, “Bahaushiya”](#)
- [”Sabon Video Minal Hausa Song Ahmad M. Sadiq 2018”](#)
- [Tagwayen Asali, ft. Billy O, “Gyara kayanka”](#)
- [Maryam A. Baba \(Sangandale\)](#)
- [Haddy Rappia, “Tafi”](#)

Reading:

- Larkin, Brian. 2004. “Bandiri Music, Globalization, and Urban Experience in Nigeria.” *Social Text*

- Adamu, Abdalla Uba. 2010. "The muse's journey: transcultural translators and the domestication of Hindi music in Hausa popular culture." *Journal of African Cultural Studies*

Topics: Music and transnationalism (cultural exchange in the Global South); ethnicity (Hausa/Fulani culture and society); religion (Islam); media and technology (production and circulation); gender and sexuality (genre and topics of expression)

Week Five: Congo

Hip Deep: [Hidden Meanings in Congo Music](#)

Listening/Viewing:

- [Grand Kalle, "Indépendance Cha Cha"](#)
- [Baloji, "Le Jour d'Après"](#)
- [Tshala Muana, "Tshibola"](#)
- [Papa Wemba, "Epoque du Roi des blousons"](#)
- [Baloji, "Kariba ya Bintou"](#)

Reading:

- White, Bob W. 2002, "Congolese Rumba and Other Cosmopolitanisms." *Cahiers d'Etudes Africaines*
- Mbembe, Achille. 2005. "Variations on the Beautiful in the Congolese World of Sounds." *Politique Africaine*

Topics: Music and transnational identity ("cosmopolitanism," "pan-Africanism" and "diaspora"); media (production and circulation); aesthetics (conceptions of the "beautiful" and "ugly"); gendered personhood (masculinity).

Note: Please submit your midterm album review abstract (with a brief explanation of 1) which album you intend to review and 2) how you made this choice) to the appropriate Canvas folder by the end of the day (5pm) Friday.

Week Six: Angola

Hip Deep: [Kuduro and Beyond](#)

In-class viewing:

- Fonko: Contemporary Africa Through Its Urban Music (Angola)

Listening/Viewing:

- [Os Namayer, ft. Game Walla, "Saco De Areia"](#)
- [Titica, "Ablua"](#)
- [Maya Zuda, feat. The Groove, "Kwankwaram"](#)

Reading:

- Moorman, Marissa. 2014. "Anatomy of Kuduro: Articulating the Angolan Body Politic." *African Studies Review*
- Tomás, António. 2014. "Becoming Famous: kuduro, politic and the performance of social visibility." *Critical Interventions*

Topics: Music and the body (choreography and gesture); violence and post-war politics (in the aftermath of civil war); celebrity (vis-à-vis televisual and social media); gender and sexuality (sexual orientation, identity, and expression)

Week Seven: South Africa

Hip Deep: [The Zulu Factor](#)

In-class viewing:

- Fonko: Contemporary Africa Through Its Urban Music (South Africa)

Listening/Viewing:

- [Johnny Clegg & Savuka, "Asimbonanga \(Mandela\)"](#)
- [Johnny Clegg & Juluka, "Jwanasibeki"](#)
- [Alaska, "Accuse"](#)
- [10 of the most iconic Kwaito anthems](#)

Reading:

- Meintjes, Louise. 2017. "The Crossing: World Music and Ngoma at Home" In: *Dust of the Zulu: Ngoma Aesthetics After Apartheid*
- Steingo, Gavin. 2015. "Sound and Circulation: Immobility and Obduracy in South African Electronic Music." *Ethnomusicology Forum*

Topics: Music and ethnicity (Zulu identity in South Africa and the world); race (apartheid music politics, whiteness, Blackness/African-ness in post-Apartheid South Africa); gender ("masculine" and "feminine" coded aesthetics in traditional Zulu music); media

(analog/digital production and circulation; race/class (livelihoods and lifeworlds in segregated townships).

Week Eight: Afro-Sweden, pt. 1

Viewing: [Medan Vi Lever \[While We Live\] \(Dani Kouyaté, 2016\)](#)

Topics: Music and race (Blackness in contemporary Europe/Sweden); ethnicity (Mandinka culture in the Gambia and Sweden); diaspora (African movement and migration the world); gender and generation (motherhood and masculine youth culture); magical realism (the art of the uncanny and surreal in Dani Kouyaté's films)

Note: We will screen the film on Monday, so there will be no class session, and the second half on Wednesday

→ Midterm album review essays are due in the appropriate Canvas assignment folder at the end of the day (5pm) Friday

Week Nine: Afro-Sweden, pt. 2

Hip Deep: [A Visit to Afro-Sweden](#)

Listening/Viewing:

- [Sousou and Maher Cissoko, "Jangfata" \(Stockholm-Dakar\)](#)
- [Seinabo Sey, "Easy/Hard Time" \(Grammis Awards, 2016\)](#)
- [Seinabo Sey, "Breathe"](#)
- [Timbuktu, ft. Beldina and Seinabo Sey, "Misstänkt" \[Suspect\]](#)

Reading:

- Skinner, Ryan. "Afro-Swedish Renaissance" In: *Managing Multicultural Scandinavia*
- Osei-Kofi, Nana, Adela C. Licon, and Karma R. Chávez. 2018. "From Afro-Sweden with Defiance: The Clenched Fist as Coalitional Gesture?" *New Political Science*

Topics: Music and race (Blackness in contemporary Europe/Sweden); racism (racial profiling, everyday, structural, and "colorblind" racism); diaspora (African movement and migration the world); Black Atlantic music culture (soul, R&B, and hip hop); Black feminism (in music and coalitional activism);

Week Ten: Zimbabwe

Hip Deep: [Thomas Mapfumo, Part 2: The Mugabe Years](#)

Listening/Viewing:

- [4 Track: Thomas Mapfumo](#)
- [Thomas Mapfumo: The Path To Exile](#)

Reading:

- Turino, Thomas. 1998. "The Mbira, Worldbeat, and the International Imagination." *The World of Music*
- Perman, Tony. 2012. "Sungura in Zimbabwe and the Limits of Cosmopolitanism." *Ethnomusicology Forum*

Topics: Music and postcolonial history (Zimbabwe and the afterlife of white supremacist rule in southern Africa); ethnicity (traditional and modern Shona musical expression); transnational/translocal identities (expressions and alternatives to "cosmopolitanism"); exile and diaspora (refugee music culture); class (expressions of "middle" and "working" class identity in postcolonial Zimbabwe)

Week Eleven: Tanzania

Hip Deep: [Live from Bongoland: The History of Tanzania's Music Economy](#)

Listening/Viewing:

- [Western Jazz Band, "Songs of Happiness, Poison & Ululation"](#)
- [Remmy Ongala, "Live \(African Soukous with subtitles\)"](#)
- [X Plastaz, "Msimu kwa Msimu"](#)
- [Dully Sykes, "Samba"](#)
- [Diamond Platnumz ft. Rayvanny, "Salome"](#)

Reading:

- Sanga, Imani. 2010. "Postcolonial Cosmopolitan Music in Dar es Salaam: Dr. Remmy Ongala and the Traveling Sounds." *African Studies Review*
- Perullo, Alex. 2005. "Hooligans and Heroes: Youth Identity and Hip-Hop in Dar es Salaam, Tanzania." *Africa Today*

Topics: Music and pan-Africanism (Rumba as continental music culture); diaspora (hip hop and Black Atlantic aesthetics in Dar Es Salam); economy (tension between formal and informal music industry); class (social [im]mobility in postcolonial Tanzania)

Note: Final project abstracts are due on Friday (Week 11). Your abstract should include 1) the kind of project you intend to complete (artist biography, podcast, or recording); 2) a rationale for why you chose this project; and 3) an outline of the sources (textual, audiovisual, etc.) and resources (recording equipment, hardware, apps) you will assemble and employ to complete your project.

Week Twelve: The Swahili Coast (Zanzibar, Tanzania, Kenya)

Hip Deep: [The Story of East African Taarab](#)

Listening/Viewing:

- [Culture Musical Club & Bi Kidude, “Jua Toka”](#)
- [Black Star Musical Club, “Mpende Anaekupenda”](#)
- [Zein l’Abdin, Binti Mombasa](#)
- [CLD, “Soldier”](#)
- [Cannibal, “Street Hustler”](#)
- [Showdeemo, “Samiya”](#) (**Note:** poor audio-video quality)

Reading:

- Eisenberg, Andrew. 2012. “Hip-Hop and Cultural Citizenship on Kenya’s ‘Swahili Coast.’” *Africa*
- Askew, Kelly. 2003. “As Plato Duly Warned: Music, Politics, and Social Change in Coastal East Africa.” *Anthropological Quarterly*

Topics: Music and ethnicity (transnational Swahili identity); gendered expression (in hip hop and tarab; diaspora and transnationalism (Black Atlantic and Indian Ocean cultures and aesthetics); religion (Islamic culture and aesthetics)

Week Thirteen: Somalia

Hip Deep: [Reconstructing Somalia: Love Songs at the Birth of a Nation](#)

Listening/Viewing:

- [Maryam Mursal, “Lei Lei”](#) (**Note:** This is a 360 degree video)
- [Faaduma C Maandeeq & Heesta, “Sidii Hogosha Roobka”](#)
- [K’naan, “Fire in Freetown”](#)
- [K’naan, “Until the lion learns to speak”](#)
- [“Until the lion learns to speak,” Genius Lyrics](#)

→ Final Project slides are due on Wednesday (Week 13)

Reading:

- Kapteijns, Lidwien. 2001. "'Come Back Safely': Laments about Labor Migration in Somali Love Songs." *Northeast African Studies*
- Sobral, Ana. 2013. "The Survivor's Odyssey: K'naan's 'The Dusty Foot Philosopher' as a Modern Epic." *African American Review*

Topics: Music and (post)nationalism (Somali aesthetics, identity, and intra-national struggle, conflict, and violence); gender (identity and genres of expression); diasporic music culture (hip hop, Black Atlantic aesthetics, and transnational Somali identities)

Week Fourteen

Final project presentations: Groups 1 & 2

Week Fifteen

Final project presentations, continued: Groups 3 & 4

*****Final projects (essay, recording + liner notes, or podcast) are due to appropriate Canvas assignment folder: *Monday (Week 16)******

GE Foundation Courses

Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: _____

B. Specific Goals of Race, Ethnicity, and Gender Diversity

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.

Course Subject & Number: _____

B. Specific Goals of Social and Behavioral Sciences

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of social and behavioral science. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2: Successful students are able to explain and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

GOAL 2: Successful students will recognize the implications of social and behavioral scientific findings and their potential impacts.

Expected Learning Outcome 2.1: Successful students are able to analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of social scientific and behavioral research. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the social and behavioral sciences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Historical or Cultural Studies (3 credits)

Requesting a GE category for a course implies that the course fulfills the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Historical and Cultural Studies, please answer the following questions for each ELO. Note that for this Foundation, a course need satisfy either the ELOs for Historical Studies or the ELOs for Cultural Studies.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of History **or** Cultures.

Course Subject & Number: _____

B. Specific Goals of Historical *or* Cultural Studies

Historical Studies (A) Goal: Successful students will critically investigate and analyze historical ideas, events, persons, material culture and artifacts to understand how they shape society and people.

Expected Learning Outcome 1.1A: Successful students are able to identify, differentiate, and analyze primary and secondary sources related to historical events, periods, or ideas. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2A: Successful students are able to use methods and theories of historical inquiry to describe and analyze the origin of at least one selected contemporary issue. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.3A: Successful students are able to use historical sources and methods to construct an integrated perspective on at least one historical period, event or idea that influences human perceptions, beliefs, and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.4A: Successful students are able to evaluate social and ethical implications in historical studies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Cultural Studies (B) Goal: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

Expected Learning Outcome 1.1B: Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas or expression. Please link this ELO to the course goals and topics and identify the *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2B: Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.3B: Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events or ideas that influence human perceptions, beliefs, and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.4B: Successful students are able to evaluate social and ethical implications in cultural studies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Writing and Information Literacy (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Writing and Information Literacy, please answer the following questions for each ELO.

Course Subject & Number: _____

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Writing and Information Literacy.

B. Specific Goals of Writing and Information Literacy

GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Explain how the course includes opportunities for feedback on writing and revision. Furthermore, please describe how you plan to insure sufficiently low instructor-student ratio to provide efficient instruction and feedback. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Is an appropriate text, writing manual, or other resource about the pedagogy of effective communication being used in the course? (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GOAL 2: Successful students will develop the knowledge, skills, and habits of mind needed for information literacy.

Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.3: Successful students are able to employ reflective and critical strategies to evaluate and select credible and relevant information sources. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

B. Specific Goals

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.

Course Subject & Number: _____

B. Specific Goals for Natural Sciences

GOAL 1: Successful students will engage in theoretical and empirical study within the natural sciences, gaining an appreciation of the modern principles, theories, methods, and modes of inquiry used generally across the natural sciences.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of modern natural sciences; describe and analyze the process of scientific inquiry. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2: Successful students are able to identify how key events in the development of science contribute to the ongoing and changing nature of scientific knowledge and methods. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.3: Successful students are able to employ the processes of science through exploration, discovery, and collaboration to interact directly with the natural world when feasible, using appropriate tools, models, and analysis of data. Please explain the 1-credit hour equivalent experiential component included in the course: e.g., traditional lab, course-based research experiences, directed observations, or simulations. Please note that students are expected to analyze data and report on outcomes as part of this experiential component. *(50-1000 words)*

Course Subject & Number: _____

GOAL 2: Successful students will discern the relationship between the theoretical and applied sciences, while appreciating the implications of scientific discoveries and the potential impacts of science and technology.

Expected Learning Outcome 2.1: Successful students are able to analyze the inter-dependence and potential impacts of scientific and technological developments. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of natural scientific discoveries. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the natural sciences. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

GE Rationale: Foundations: Mathematical and Quantitative Reasoning (or Data Analysis) (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Mathematical and Quantitative Reasoning (or Data Analysis), please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Mathematical & Quantitative Reasoning (or Data Analysis).

B. Specific Goals for Mathematical & Quantitative Reasoning/Data Analysis

Goal: Successful students will be able to apply quantitative or logical reasoning and/or mathematical/statistical analysis methodologies to understand and solve problems and to communicate results.

Expected Learning Outcome 1.1: Successful students are able to use logical, mathematical and/or statistical concepts and methods to represent real-world situations. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to use diverse logical, mathematical and/or statistical approaches, technologies, and tools to communicate about data symbolically, visually, numerically, and verbally. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to draw appropriate inferences from data based on quantitative analysis and/or logical reasoning. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)